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THE GREEK SLAVE.

INTERESTING CORRESPONDENCE.



PERHAPS no statue exhibited in America ever excited half the interest which attends upon Powers' GREEK SLAVE. We had designed to devote a page to the history of this work, in answer to the universal desire of our subscribers to know all about it, but are induced to forego the narrative in order to make place for the following interesting correspondence between Messrs. H. H. Leeds & Co., the auctioneers, and Mr. Powers, the sculptor, in regard to the late sale of the Slave and its re-purchase by the COSMOPOLITAN ASSOCIATION. Our readers will not fail to peruse the letters.

NEW-YORK, June 25th, 1857.

HIRAM POWERS, Esq., Florence, Italy :

Dear Sir:—It affords us great pleasure, as we are sure it must you, to communicate the particulars of the sale by public auction of one of your statues, the "*Greek Slave*." You will recollect that this is the statue purchased by the COSMOPOLITAN ART ASSOCIATION, and which was drawn by Mrs. Kate Gillespie, of Pennsylvania, at the First Annual Award, and sold for her account.

Knowing the great reputation you enjoy as an artist, and the interest manifested by the public, we thought an extra publicity given to the sale would probably result in a successful disposition of it, and gratify you as the artist. We, therefore, applied to the Committee of the Merchants' Exchange, of this city, for the privilege of exhibiting it in the large rotunda where the merchants meet daily. The committee very handsomely acceded to our wishes, and allowed it to be exhibited and sold there without charge. The fact of the sale and circumstances attending it, we handed to the agent of the United Telegraphic Association, and it was noticed in almost every leading paper in the Union, free of charge. We consider such facts as these evidences of the high appreciation in which you are held in this country, and that it is not improper for us to make you acquainted with them. There were not less than four or five thousand persons

present at the sale; the bidding was very spirited from many parties. It was finally knocked down to the COSMOPOLITAN ART ASSOCIATION, for a future distribution, at \$6,000, which is, we believe, \$1,000 over the price they originally paid for it. The announcement of the purchaser caused a great deal of excitement, and was received with warm applause by all present. Three cheers for Mr. Powers, and three cheers for the purchasers, were given. We hope you will excuse the liberty we have taken in troubling you with this long epistle, our only object being to show the feeling in this country entertained toward you, and to present our personal congratulations.

With great respect, we are, truly yours,
HENRY H. LEEDS & Co.

MESSRS. HENRY H. LEEDS & Co. :

Gentlemen:—I have been very much gratified by your kind letter of the 25th June, relative to the sale of my statue of the "*Greek Slave*"—a work which, although long since out of my possession, I still regard with the interest which an artist should take in the fate of his productions.

It was very kind in you, gentlemen, to secure for it so fine a place of sale; and may I beg that, in my stead, you will thank the Committee of the Merchants' Exchange for their liberality in allowing the use of the rotunda *gratis*. I cannot but regard it as in a considerable degree complimentary to myself.

The price you obtained for the statue is much greater than the sum originally paid for it, and when an artist's works succeed so well at a public auction, he cannot but feel encouraged, and thankful too, for public opinion so *substantially* expressed.

I beg you to believe that the "three cheers for Powers" have been heard even out here; and it will be long before they cease to ring in my memory.

Permit me to thank you, gentlemen, for what you have done, and particularly for the friendly sentiments of your letter; and with sincere regard,

I am most respectfully yours,

HIRAM POWERS.

FLORENCE, July 23d, 1857.

Verily "*the Greek*" is having a varied fortune! She is now reposing quietly in the midst of noble companion-works, but only for a while; some subscriber to the Association will bear her off. *Who is to be that fortunate one?*

The Steel Engraving following represents the statue as it now stands in the Dusseldorf Gallery, in New-York city, on exhibition. The artist has succeeded in giving the best representation, we think, yet made of it. Several have been given to the public, but none which did the sculptor or his work half justice. The "*London Art Journal*" published a large and very fine steel engraving of the statue, but it failed to give "*the Greek*" half her graces, while its disproportion and stiffness of attitude were greatly in the way of forming any just idea of the exquisite symmetry and purity of expression so apparent to every person who has had the pleasure of seeing the marble itself. Through the defect of this London engraving, some wrong impressions of the perfectness of the artist's work gained currency; but these have long since died away, through the almost innumerable "notices of the press" in this country and in England, and through the knowledge of the statue gained by actual inspection. As we have said, no single piece of statuary exhibited in America has excited half the interest which has followed upon the exposition of the "*Greek Slave*;" and that this interest does not abate, but rather increases, is evidence of the fact that the work is not only a triumph of genius, but that it has in it an element of *personality* which can excite the tenderest emotions of the heart. This can be said of *very* few works in marble, and those few are those masterpieces which only the noblest artists have produced. If Mr. Powers is gratified at the interest betrayed in his behalf at the sale above alluded to, what would be his feelings were he to listen to the remarks that almost invariably fall from the lips of those who come into the presence of his work! He might retire to his studio and weep for joy in that he could so touch the hearts of his people. May he live long to enjoy the honors showered upon him, and may this, his favorite work, fall into appreciative hands at the forthcoming award to the COSMOPOLITAN's subscribers!

The statue will remain on exhibition, at the Dusseldorf Gallery, until after the 28th of January next, when it will be withdrawn, and sent, in its ingeniously contrived case, to the fortunate subscriber. Up to that time, let all who can pay their homage to the beauty.

Deeds are fruits—words are but leaves.